

# CIGARETTE MAGIC



By  
D. DEVEEN

PRINTED & PUBLISHED BY  
L. DAVENPORT & Co. LONDON  
"DEMON SERIES"

FULLY ILLUSTRATED

*Laurie*

# Jean Hugard's Series Of Card Manipulations

## A SERIES OF REAL PROFESSIONAL CARD SECRETS

**If You Do Card Tricks You Cannot Afford To Be Without This Series  
As They Will Simplify Your Card Magic**

### "CARD MANIPULATIONS" Nos. 1 and 2 By Jean Hugard

#### The One Hand Top Card Palm

Hindu Shuffle

Hindu Shuffle as a  
for the Pass

The Rising Cards

Easy Substitute for

Relativity and Card

The Burglars—A

The Burglars—A  
sion

Modern Dovetail

The Aces

A New Certain For

The Boomerang Card

Novel Reverse Dis

The Double Lift

Invisible Transit

Hand to Hand Pal

Homing Belles

Baffling Spell

#### COLOR CHANGES

Front Hand Production  
of cards) from  
(Two methods)

#### "CARD MANIPULATIONS"

"Magical Production"

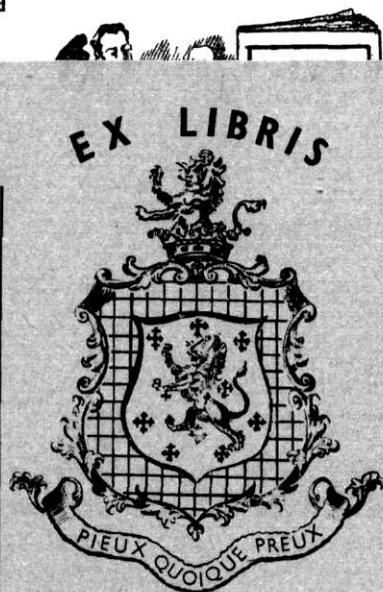
Palm," "Ambitious"

sleights covering

of fans of card

giant fan, forms

deck. Uniform with Nos. 1 and 2, illustrated.



**WILL ALMA**  
M.I.M.C. (LONDON)

Magician,"

"Top Card

Routine,"

production

cards, the

ish of the

Price 5/-

"CARD MANIPULATIONS" No. 4. Contents: "Gambler's Top Palm," "New Top Change," "Replacing Palmed Cards," "Notes on the Pass," "One Hand Shuffle," "The Multiple Cut," "Novel Reverse Discovery" of Nate Leipsig, "Torn and Restored Card with Borrowed Pack," "Card in Pocket," "Expanding and Diminishing Cards," etc., etc. Neatly printed and illustrated.

Price 7/6

"CARD MANIPULATIONS" No. 5. Contents of this issue are: sleights, one hand palm, spring palm, tricks with spring palm, flesh grip, every known method of the peek or glimpse (as used by leading card men) where magician is able to glimpse the selected card instantly, etc., etc. Also "An Unsolvable Mystery" by Dai Vernon (greatest card expert of the present day), and a host of other effects. Printed and illustrated as the others.

Price 5/6.

Hugard's Series No. 1 - 5. 20/-

# **CIGARETTE MAGIC and MANIPULATION**

by

D. DEVEEN

With 23 Illustrations.



---

Manufacturing Rights Reserved.

---

*L<sup>th</sup> EDITION*

**WORLD** COPYRIGHT

(The right to reproduce the contents, or any part thereof  
is strictly reserved.)

**L. DAVENPORT & CO.**

Incorporating

**MASKELYNE'S MYSTERIES - 25, NEW OXFORD STREET, W.C.I.**

## CONTENTS.



	Page
Introduction ... ..	4
Cigarette Vanishes ....	7
Productions and Acquitments ....	18
A Suggested Series ....	24
Fake Combination Effects ....	28
Suggestions and Effects ....	32
Lighted Cigarette Manipulation ....	36

## INTRODUCTION.

Following the request of numerous members of the Magic Fraternity, I have compiled this treatise on Original Cigarette Manipulation, that perhaps those interested may develop the ability to entertain with this fascinating medium of the Magic Art.

For graceful mystery little could be more enchanting to witness than a well-executed series of Cigarette Manipulations; passes made with bare hands cause cigarettes to materialise in thin air, enabling these cigarettes to move invisibly from one place to another; at times to diminish in size, completely disappear; reappear from seemingly impossible places, ascend through sheer space, even disappear in a puff of smoke.

Such, and many more, are the powers herein unfolded to you. A little diligence and every effect described may be completely mastered.

A cigarette is probably one of the most frequently handled objects, always near, to keep you in practice, and, we trust, will before long enable you to provide original entertainment and pleasure for your fellow-beings.

May the desired success be yours.

—D. D.

(London, W.2.).

**CIGARETTE  
VANISHES**

## **Cigarette Magic and Manipulation**

---

### **ANALYSIS OF MANIPULATION.**

My endeavour will be to take the student through the early sleights with an unlighted cigarette, to moves utilising several, then on to a connected series of sleights and effects, and finally, to the more interesting passes with lighted cigarettes.

There will no superfluous repetition of similar sleights so that the student is strongly advised to master each succeeding effect consecutively.

Manipulation can briefly be analysed into three main branches: the vanish, acquitment and reproduction. The vanish causes an object to disappear from a definite place, the acquitment to further convince one of the disappearance, generally, by showing both hands empty, and the reproduction the final magical recovery of the object. Minor branches consist of movement and change contrary to the ascertained Laws of Nature, but our course necessitates learning the former three first.

---

### **CIGARETTE VANISHES.**

**First Vanish from the Left Hand.**—The cigarette is held as in smoking, between the first and second fingers of the right hand (Fig. 1). The left hand approaches apparently to remove the cigarette. With fingers together and the hand open, the first finger rests lightly across the knuckles of the right hand, thus masking the cigarette.

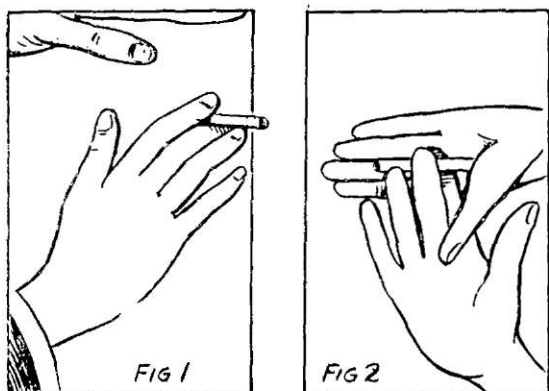
Fig. 2 shows the appearance of hands and cigarette as seen from the back.

At this position the fingers of the right hand bend inwards, bringing the inner end of the cigarette to the joint of the thumb and forefinger, where it is gripped or palmed, and the fingers straighten to their former position. This movement

is masked by the fingers of the left hand. The left hand now closes round the right and slides upwards as though removing the cigarette; is reversed, and a squeezing motion maintained, when, on opening, the cigarette has apparently been squeezed to nothing.

Meanwhile, the second, third and fourth fingers of the right hand bend inwards and press the cigarette to the palm, the first finger remaining open, apparently merely indicating the left hand as it performs the "vanish."

This vanish can be effected from two positions: (1) while facing the audience, from the front of the body; and (2) also



with right side to audience. In all side movements it is essential to keep the arms outstretched as much as possible, otherwise the performer's body intercepts the view of a proportion of the audience.

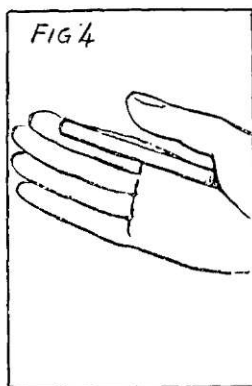
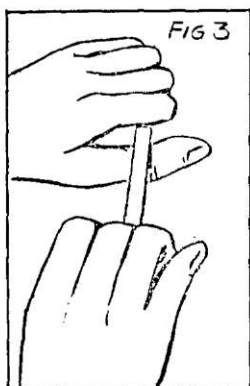
An equally important point is always to remember the angle of vision, and not, as many otherwise proficient manipulators do, expose the object palmed, through careless turning of the operative hand.

#### **Second Vanish after being inserted into Closed Left Fist.**

This is a pretty deception and most baffling. The cigarette is held at the tips of the right thumb, forefinger and second

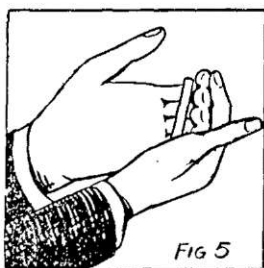


finger as Fig. 3. It is slid once or twice into and out of the left fist and the last time apparently left there; actually the cigarette remains stationary against tip of the curled left forefinger; the right fingers slide up the cigarette and re-



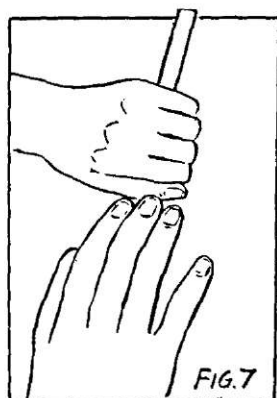
move it, the forefinger covering it in front, with the thumb and second finger gripping on either side. Fig. 4 shows finger-palm position in right hand.

**Third Vanish and Flourish from Left Hand.**—This is the first complete movement and a great favourite of mine. The cigarette is laid across the open fingers of the left hand as in Fig. 5. The fingers of the right hand are placed under the



fingers of the left hand and fold left fingers over the cigarette (6), the closed left fist is turned outwards and the cigarette is seen to rise from the top of the fist as Fig. 7. This is accom-

plished by forcing the cigarette upwards with the tip of the left thumb. The cigarette is again taken in the right hand and the move repeated. This time, however, the cigarette disappears. Actually, the right hand removes the cigarette, while folding over the fingers of the left hand. When in position as Fig. 5,



the cigarette is gripped between the tip of the right and second finger; and the right palm. In this position it is slid to the left and so out of the left hand. The left hand reverses as before and is then discovered empty.

**Fourth Vanish.**—Inserted into left fist, right hand shown empty, then left hand shown empty.

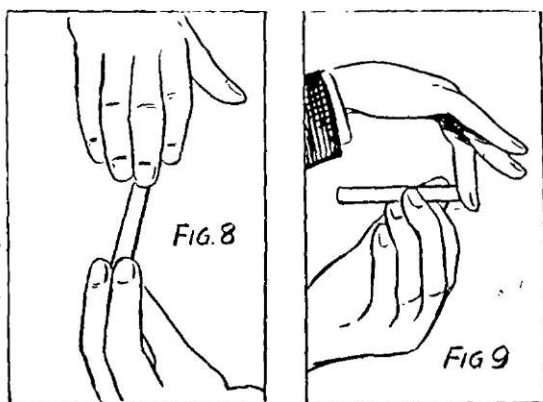
The cigarette is inserted into the left fist as in the second vanish (see illustrations), **but with the right hand reversed, disclosing palm.** The left fist is now turned over, palm to audience, fist still closed, and the cigarette removed from **below** fist with right hand. This movement is now apparently repeated. Actually, however, the cigarette passes between the left thumb and the nail side of the left forefinger, in being pushed into the fist. Therefore, cigarette is actually protruding outside the fist, but unseen by the audience.

The right hand pushes in the cigarette with the tip of the thumb, palm to audience, and in this position the fingers of this hand come naturally **behind** the left fist; here they grip

the top end of cigarette between second and third fingers. The left thumb releases its grip and a slight contraction of the right two fingers holding cigarette, brings the released end of cigarette into the right palm; this is one of the simplest and most comfortable methods of palming.

With cigarette palmed in right hand, the right hand turns, bringing the back of the hand to audience. The left hand is now squeezed and shown empty.

**Fifth Vanish** from the left hand after being visibly pushed carefully into the left hand with the right finger tips. Here is another puzzling spectacle in which the cigarette is held at the end by the tips of the left hand. The right second finger is placed over the free end of the cigarette as in Fig. 8, and pushes the cigarette down into the left hand. The cigarette is withdrawn and the process seemingly repeated, but really, after pressing the cigarette three-quarters of the way down, the right second finger moves forward over the left finger tips; these left finger tips now act as a fulcrum for the cigarette to be

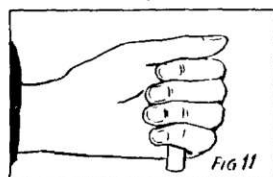
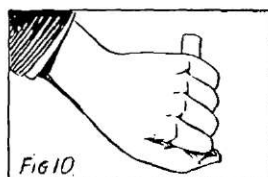


rapidly levered up into the right palm (see Fig. 9—side view), where it is retained, between the palm and the second finger tip.

The left hand apparently holding the cigarette moves forward and eventually is disclosed empty.

**Sixth Vanish.**—The cigarette is slowly placed in the left hand, where it is actually seen. Yet a second later the hand is revealed empty. This is rather an advanced effect, yet if the previous moves have been mastered, this will offer no difficulty.

The cigarette is laid openly on the left hand. The left hand closes over the cigarette and is held with the back of the hand to the audience. The left thumb pushes on the near end



of the cigarette so that the opposite end of the cigarette protrudes half-an-inch, enough to convince the most sceptical that the cigarette is indeed there (Fig. 10).

This hand is now turned over as Fig. 11. The right fingers apparently tap the cigarette back into the left hand, actually, however, the tips of the second and third fingers slide on either side of the end, grip it and withdraw in a downward motion. This movement covers the removal of the cigarette, and leaves it in the palm position described in the fourth vanish. To the astonishment of onlookers, the left hand dis-closes, on opening, that the cigarette has completely vanished.

**Seventh Vanish from Left Hand.**—The Flick Vanish.

I term this the "Flick Vanish" because of the flicking movement which covers the imperceptible transference of the cigarette to the right hand. The cigarette is held between the right finger tip and thumb and laid on the left palm at the base of the left fingers (Fig. 12). It is seen here, yet the left hand merely closes and again the elusive cigarette has escaped. This is accomplished by releasing the right thumb, which has

been holding the cigarette firmly against the left hand.

This sudden release causes the free end of the cigarette to spring up into the right palm, where it is easily retained (Fig.



FIG 12



FIG 13

13). In this move the base of the left forefinger acts as a fulcrum. At the moment of vanishing the left fingers close over the apparent cigarette. The left hand turns round and ultimately is disclosed empty.

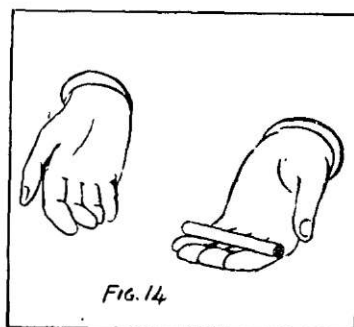


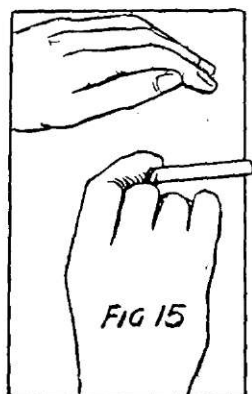
FIG. 14

Vanish Eight on next page.

**Eight Vanish.**—The cigarette is dropped from hand to hand a few times, but ultimately dissolves into space.

Another extremely effective deception, and very simple to execute. The cigarette is dropped across the base of the left fingers (Fig. 14), the left hand then turning over and dropping the cigarette **lengthwise** (parallel with the fingers) on to fingers of right hand. This is continued a few times, cigarette being thrown backwards and forwards. On the last apparent drop from the **right hand** into the left, the cigarette is retained, its position being such that a slight contraction of the right hand effectively palms the cigarette as in the previous vanish. The motion is continued identically, the left hand apparently receiving the cigarette. The left hand now apparently drops the cigarette into space, the right forefinger indicating its imaginary flight.

**Ninth Vanish.**—The cigarette is held between the thumb and the forefinger of the right hand, as in Fig. 15.

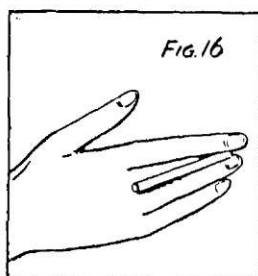


The left hand with fingers outstretched covers the cigarette lengthwise and apparently removes it. Actually, however, at this moment, under cover of the left hand, the right thumb and forefinger bend, while the remaining right fingers straighten

and rapidly curl round the cigarette, effectively finger-palming it; meanwhile the right thumb and forefinger resume their former position under the left hand. The left hand is removed, and to all appearances contains the cigarette. Eventually the cigarette is seen to have vanished from this hand.

**Tenth Vanish of Cigarette.**—This is probably the most difficult move herein described, but once the effect is mastered the results obtainable are certainly worth the practice expended. The vanish is accomplished with one hand only. I prefer the right hand. The cigarette is held as in the First Vanish between the first and second fingers of the right hand. The second finger now moves back, the third finger simultaneously taking its place.

The second finger tip, now free, moves under the cigarette to its normal position between the first and second finger, with the result that the cigarette is completely concealed at the back of the second finger; gripped on either side by the first and third fingers (Fig. 16). This sleight I invariably utilise in my



stage performance, and it enables the cigarette apparently to be thrown into the air. Possibly this effect is the result of much experience, and I suggest that, for some time, recourse should be made to some covering move with the other hand. The following are two good ones. With the cigarette in commencing position, held at full length from the body, the left hand

## 16 CIGARETTE MAGIC AND MANIPULATION

moves up and apparently removes it; the empty right palm is most effective.

A second effect is apparently to throw the cigarette into the left hand; the motion of throwing affords ample cover for the sleight. For these moves performer's left side faces audience.





PRODUCTIONS  
and  
ACQUITMENTS

### CIGARETTE PRODUCTIONS.

---

The surprising or unexpected production of a cigarette is of equal importance to the vanish. Novelty is added to any effect with cigarettes if the cigarette is first discovered or produced from some seemingly impossible place, or in some apparently marvellous manner, as a cigarette rising of its own accord from your cigarette-case into mid-air, or the discovery of one in your friend's hat. In many cases the reverse moves of vanishes constitute excellent productions. The following list of productions will prove ample for the keenest manipulator.

**First Production.**—This extremely simple and therefore efficient production consists of the hand, apparently empty, suddenly producing a cigarette at the finger-tips. By placing the hand into a hat, friend's pocket, lady's hand-bag, before revealing the cigarette, to all appearances the cigarette is taken from these places. The manipulation is as follows:—The cigarette is initially palmed as in Van. 1. between the base of the right thumb and forefinger, the first and second fingers bend inward and grasp the cigarette precisely as in the Vanish movement; by releasing the grip at the fork of the thumb and straightening the two fingers, the cigarette is disclosed. The action takes place while the hand is moving to the desired place of production. In mid-air the effect is increased if the left hand indicates a spot, the right hand gracefully closes round the imaginary cigarette and the manipulation then brings the cigarette into view. One or two quiet rehearsals before a mirror or upon an unenlightened friend will convince you of the excellence of the effect. Once the move is mastered a little experience will suggest many novel and amusing ways of discovering cigarettes.

**Second Production.**—This, though not difficult, requires more practice than the preceding move and is an extremely natural and effective production. The cigarette is brought into the final position of Vanish No. II—i.e., laying along the inner side of the first forefinger. The right hand indicates any desired

position and the cigarette appears there at the finger tips instantaneously. This is accomplished by levering the cigarette completely round, first finger on tip, it being gripped by second finger and thumb. The chief advantage of this over the former production is its rapidity, the effect on the audience being that the cigarette appears instantaneously at the very finger-tips.

**Third Production.**—In this effect the cigarette is seen to be pulled from through any substance; from the cheek, elbow, ear, etc. It forms a pleasing relief to catching it in the air, and is very amusing. To accomplish, cigarette is first held as in the previous move, behind the right forefinger. The right first and second finger tips are now placed on the spot from where it is desired to produce. These same two fingers press the end of the cigarette against, say, the cheek, holding it



securely there. The thumb is now brought down to opposite end of cigarette and presses on tip—at the same time the fingers are drawn slowly back along cigarette, giving the impressions of it being pulled out from the cheek, as in Fig. 17.

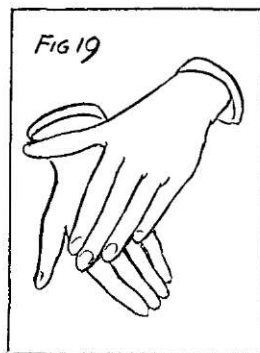
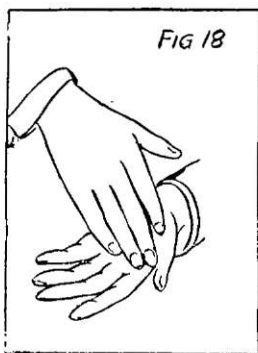
By reversing this process the cigarette may be apparently pushed into the cheek, ear or chin. Performed correctly, the deception is perfect.

### CIGARETTE ACQUITMENTS.

---

A few words on the acquitment, or move to show the hands apparently empty, and we shall be able to proceed with the combination of effects that constitute the infinitely more interesting mystery.

**Acquitment while facing the Audience.**—This is the one I use repeatedly in my own manipulation, and by its aid both hands are shown empty back and front, immediately following the vanish of a cigarette, or preceding a production. The cigarette is thumb-palmed as in the first vanish—i.e., at the base of the right forefinger and thumb. The right hand, with

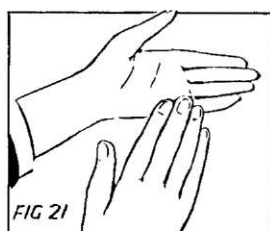
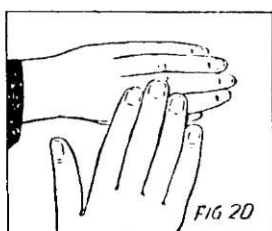


back facing audience, passes once or twice over the left hand, apparently to draw attention to the left hand containing nothing. On the last pass the free end of the cigarette is gripped in the crotch of the left thumb, where it is retained, the right hand releasing its hold. The position of cigarette in the left hand is similar to the previous thumb-palm in right, except that the free end of cigarette **points downwards to the wrist**, and not upwards to the fingers. Fig. 18 shows the right hand passing over left, during which time the cigarette is transferred.

Both hands now turn over as Fig. 19, the inside of right hand now being shown empty. By a reversal of the above process the cigarette may be transferred back to the right hand again.

The above moves should not be hurried, but accomplished just smoothly and casually.

**Acquitment with right side facing Audience.**—This is a very useful acquitment to vary the manipulation. The operator is standing with his right side facing audience, hands outstretched. The cigarette has been secured conveniently as in the foregoing sleight, at root of right thumb and forefinger, back of hand to audience. The left hand is held, palm outwards, immediately above the right. The right hand passes



Note: In this manipulation the Right hand passes over Left, from Right to Left.

over the left, and as the free end of cigarette reaches the base of left thumb and forefinger, it is gripped here, and the right releases its hold, and remains stationary. The left hand now turns with back to audience, during which turn the right completely masks the cigarette. The position is now as in Fig. 20. The right hand now reverses, so that its palm is disclosed empty. This is a very surprising move, for the hands seem perfectly void. Now the above moves are reversed. The right hand turns so that its back faces audience, the left hand turns down so that free end of cigarette again comes against the crotch of right thumb, where it is again gripped and left hand relaxes its hold. Before the hands move apart, the left fingers

close—the right hand now moves downwards and the closed fingers of left convey the impression that something might be concealed there. The right hand now passes casually over left, which is slowly opened and shown empty (Fig. 21). This is a beautiful move and many magicians have been baffled at my presentation of it at a yard's distance.

It will be noted that the method of palming cigarette alternately in right and left hands for above acquitment is exactly the same as in the foregoing one.

The above will suffice for an average series of manipulations. There is another acquitment I utilise with a lighted cigarette, but this will be disclosed in the chapter on Lighted Cigarette Manipulation.

Sufficient material is now described to enable the reader to arrange numerous series of manipulations to his own taste. I will submit one example, but no doubt the reader will discover some other series completely different.

Having more or less mastered each sleight or discovered those that become individually easier just list them under the three headings of Vanishes, Productions and Acquitments. Vary each successive production and vanish as much as possible; then list a series consecutively in the following order: Production, Vanish, Acquitment. Do not insert an Acquitment after each Vanish, but after two or three vanishes have been executed. Some productions you will find follow certain vanishes easier, according to one's own individual taste. Certain acquitments will be readily combined with definite vanishes. Keep on experimenting until you discover the series that suits yourself, with a view to ease, simplicity, surprise and smoothness of following.



**A  
SUGGESTED  
SERIES**

## A SUGGESTED SERIES.

EFFECT	OPERATION
Performer blows on right finger-tips and a cigarette instantly appears. It is taken into left hand and squeezed to nothing.	Thumb palm Cig. from right side pocket. Produce from air. Prod. 1. Van. 1.
It invisibly passes down sleeve and is extracted with the other hand from the elbow.	Production 1.
The cigarette is now pushed carefully into the left fist yet without touching that closed fist it is produced from the inside pocket and the fist disclosed empty.	Second Van.
A pretty flourish is now effected in which the cigarette after being carefully laid in the left hand, gracefully rises to the top of the hand. This is almost repeated but again the elusive cigarette has faded into space.	Third Van.
Both hands being disclosed empty.	1st Acquit.
The hands come together and a tiny fragment of cigarette is revealed. This is pulled and it stretches to normal length. Immediately following this, the cigarette is then telescoped into infinity.	Production & Vanish as in 5th Van.



However, in some way it has passed into the handkerchief pocket from where it is withdrawn with right hand.

Now held at arm's length, it is taken from the right hand with the left hand and the right hand is shown empty. The left hand throws the cigarette which passes invisibly through the air and materialises at the finger-tips of the right hand.

10th Van.

The cigarette now takes on radium power. It passes completely through both knees, being pushed in one side with the left hand and pulled out of the other with the right.

7th Van., used to pass cigarette, apparently placed in left hand, through knees.

It then is pushed into the left ear and withdrawn from the right ear, into the chin and taken from the mouth.

4th Van.  
3rd Prod.

It is then pressed into the forehead and removed from the back of head. Pushed back and withdrawn with the other hand from the mouth.

Actually the cigarette remains in the right hand, being apparently pushed into forehead. Left hand makes motion of withdrawing and re-inserting cig. at back of head, and right produces cig. at mouth.

The cigarette is dropped from one hand to the other a few times, but at length vanishes, to be found in the side coat-pocket.

Van. 8.

This will give an opportunity to secure the fake production cigarette and enable the performer to continue the production of a number of cigarettes, as described in "Fake Combination Effects."



.....  
**FAKE  
COMBINATION  
EFFECTS**  
.....

## FAKE COMBINATION EFFECTS.

---

**The Finger Fake.**—This is probably the most useful of Cigarette fakes; though very few performers are aware of the delightful moves possible with its aid.

It consists of a metal attachment that clips on to the back of one of the fingers. To it is fixed a pin that should effectively hold a cigarette. They never do—effectively—but that is beyond the point.

With the hand open, the cigarette is completely concealed behind the finger. By bending this finger inward and moving the thumb to the finger, the cigarette is revealed. With a little practice, the move becomes so rapid as to give the effect of a cigarette appearing instantaneously at the finger-tips.

The immense advantage of this is that the hand can be shown, palm facing, fingers apart.

This fake is obtainable at most conjuring depôts. The possibilities of it are demonstrated in my own act. Generally, however, the only use to which the fake has been put is to repeat the above move, apparently placing the caught cigarette in a hat, or other receptacle; the hand is brought from the hat apparently empty, and the move repeated.

This is hardly convincing performed alone, but in conjunction with a little manipulation the effect can be truly amazing.

Apropos of this, almost every effect utilising a fake can be tremendously improved by carefully blending an appropriate sleight or two. A preliminary move will often distract the suspicion of a fake, while a sleight to follow the fake with a similar object will often prove very disarming.

To continue: First it is advisable to discover the easiest and least noticeable method of securing the fake.

I find it simple to perform a few manipulations with one cigarette, and in producing this cigarette after some vanish, as from an adjacent hat or box, produce the fake also.

It will be found no difficulty to make some simple pass with

this fake even thus still further heightening the illusion, before producing the effect for which the fake was designed.

Having secured possession of fake, together with the original unprepared cigarette, as explained in the preceding item, here is an excellent deception that will appear baffling.

**Producing a Number One at a Time.**—Attach fake to back of left middle finger. This hand is outstretched, holding visible loose cigarette used in previous manipulation. Operator's right side to audience. Visible cigarette is apparently taken with right hand and placed in receptacle, such as box, hat or pocket, actually being thumb-palmed in right hand. Whilst doing this, produce faked cigarette in left hand. Right hand comes up to left apparently to remove second cigarette, but actually the left hand is straightened when right hand covers it, and palmed cigarette in right is produced in place. This necessitates careful practice before a mirror to synchronise perfectly, but once mastered is truly baffling. The effect can be accomplished almost entirely under cover of the two hands, but the less cover used the greater the deception. This cigarette apparently caught in mid-air with the left hand, is seemingly taken with the right hand, and while placing in box or hat, another cigarette is caught with the left hand; actually, of course, the fake again. This move will bear repeating a few times as it is so mystifying. The eyes of the audience having to follow the apparent constant stream of cigarettes prevents any diagnosis taking place.

**Producing a Number with Right Hand.**—This is an interesting change and sequel to the preceding production. This time the right hand produces its palmed cigarette from the air and apparently transfers it to the left hand, actually again changing the unprepared for the fake cigarette. The left hand now apparently places the fake cigarette in the box, actually straightening the fingers when under cover of the box, and so effectively back-palming it. Technically the move in these two preceding items is this: When under cover of the hands being together, the one hand palms its cigarette while the other produces its cigarette. Each cigarette remains in each hand the entire time, but a very different effect is produced on the audience.

**Producing Cigarettes Two at a Time.**—The unprepared

cigarette is thumb-palmed in right hand, and palm of left hand faces audience, with finger fake on back. Both hands move forward and a cigarette appears at finger tips of each hand—the thumb-palmed one being produced at the same time as fake. These are apparently placed in box, and effect repeated. As before, operator's right side faces audience.

**To Show a Number of Cigarettes Produced.**—In my "Smoker's Dream" I use all the above three productions, and further, to add conviction, bring out of the box a handful of cigarettes. Actually the box has a false bottom so that before commencing it can be shown quite empty, but at the stage here reached a handful of cigarettes may be readily taken out.

**To Vanish a Number of Cigarettes.**—By a reversal of the three preceding fake productions, three excellent vanishes are produced. A cigarette is apparently removed from the receptacle; actually the cigarette palmed in the right hand. It is then apparently placed in the left hand; actually it is palmed and the fake one produced in its stead with the left hand. This is then seen to visibly vanish into thin air, while the right hand is already removing a second one apparently from the receptacle. Thus, by repeating, a constant stream is taken from the box, and one at a time they are thrown into mid-air to disappear.

It is not necessary to detail the reversed moves to vanish the cigarettes by the other two methods, i.e., two at a time, and by means of the right hand. They will readily be grasped by trial.

**Back and Front Palm Finger Fake.**—This is a fake designed to obviate much manipulation by its use; the hands can be shown back and front apparently empty.



## SUGGESTIONS AND EFFECTS WITH OTHER FAKES

## SUGGESTIONS AND EFFECTS WITH OTHER FAKES.

---

### The Floating Cigarette.

For this effect a fake cigarette is used. Faked cigarettes can be secured from Messrs. Edw. Bagshawe & Co., designed as my own. They are more stable and last longer than a real cigarette, yet the two are indistinguishable.

Attached to one end is an eighteen-inch length of fine black silk thread or hair. For general performance the thread is excellent; for extremely close-quarter work a hair may be used, but this requires infinitely more care. The thread may easily be attached by means of beeswax. To the free end of the thread a second pellet of wax is attached, and this is firmly pressed on to one of the waistcoat buttons. Personally, I prefer the lowest. Before the effect the cigarette can remain in one of the waistcoat pockets, entirely out of the way.

**Effect.**—The hands are shown empty. One closes, the other makes a few mysterious passes over the closed hand, when a cigarette is seen to rise from the closed hand into mid-air and pass eventually into the other hand. This now vanishes, is discovered in one's trouser pocket, passes through one's legs, and is again seen to rise through space into the other hand. A few more uncanny effects are produced and the cigarette then moves sideways from one hand to the other.

**Manipulation.**—This is an excellent opening effect for a Cigarette Programme, and the initial step is to secure the cigarette unseen in the thumb palm method, using the right hand.

An easy method is to have the faked cigarette prepared and left in the right-hand waistcoat pocket. To cover the movement, place some small article used perhaps in the previous trick in that pocket and withdraw the cigarette on removing the fingers. Now execute the change over acquitment No. 1, leaving the end with the thread attached nearest the thumb of the left hand. The free right hand now passes over the left hand, comes in front right round (over) and up behind the



left hand. The right hand is held just naturally open. On coming up behind the left hand the right forefinger engages the thread and lifts it up until taut. This leaves the right hand some 12 inches above the left. The right hand now passes from side to side above the left, enabling the tautness of the thread to be taken up. The right hand now rises and the left hand, releasing its hold, permits the cigarette to slowly rise to the right finger tips. It will be found quite an easy matter to execute one or two of your more favourite manipulations, vanishes, etc., as elsewhere described, with this, fake.

**The Side Movement.**—This extraordinary effect might truly baffle many *au fait* with the possibilities of threads as suspension appliances. The cigarette moves outward in a straight line. The right hand moves towards it in a diagonal line.

The medium is as in the preceding effect. Secure the initial position with thread taut over right forefinger to cigarette some 12 inches below. By experimenting you will find that by moving the right hand sideways, at the same time releasing the cigarette with the left, it will move and rise to the right hand in a rising diagonal. In a similar way, by gradually lowering the right hand as it moves outward the cigarette will traverse a **direct level course**. The angle will easily be found by experiment, and after a few repetitions becomes a pretty change to the rising effect.

---

There are several other fakes on the Magical Market, few of which are used to the advantage that a little combined manipulation would give.

Here is a brief list with a few suggestions:—

**Coat-Loader.**—This is a metal receptacle made to be attached to the inside of the coat so that the producing end lies almost flush with the coat edge below the right or left side pocket. The loader will contain up to 20 cigarettes, which may be easily secured, one at a time, without observation, with the hand by a slight pressure on the metal attachment.

This can be made great use of in conjunction with the fake production effects already described. The original cigar-

ette can be seen to drop into box, and while the left hand produces the next one (actually the one attached to finger) the right hand can then, without drawing any attention to it, casually secure another from the loader. This can be repeated *ad lib.*

**Cigarette Vanisher.**—There are several vanishes on the market of varying quality. Incidentally most of them will vanish a lighted cigar. They consist of a receptacle to contain the cigarette with a piece of elastic attached to the receptacle. The elastic is fastened under the coat at the back of the waistcoat, and until required the holder is left in the waistcoat pocket. To use, the holder is secured in, say, the left hand. The cigarette is seemingly merely placed into the left hand, actually into the fake. The elastic is sufficiently taut to cause the holder, when released, to fly under the coat instantly. The left hand is then demonstrated empty. Most holders consist of a tube, with a long pin running inside. The cigarette is impinged on the pin and is so retained. Another model has a piece of clock-spring inside in place of the pin.

**Handkerchief Vanisher.**—In this effect a lighted cigarette is placed into a borrowed handkerchief. Consternation is aroused, but of no necessity. The handkerchief is shaken, disclosed unharmed, and the cigarette has vanished. This succession of surprises is accomplished by a false metal shell-thumb tip that is fitted over the thumb at the commencement. It is flesh-coloured and should be invisible at a very close range.

At the commencement of the effect the fake is worn on the right thumb. The handkerchief is spread over the left fist. While making an impression in the handkerchief for the cigarette, the fake is left in the opening. The lighted cigarette is inserted; it is immediately extinguished, the right thumb assists in pressing the cigarette into the handkerchief, actually securing the fake again; and the handkerchief is then demonstrated unharmed; the cigarette having disappeared.

**To Produce Lighted Cigarette.**—For this purpose a metal magazine may be obtained, which pins to the inside of the coat. It is so constructed as to contain three or more lighted cigarettes. These may be produced with the aid of the sleights described elsewhere in this book.

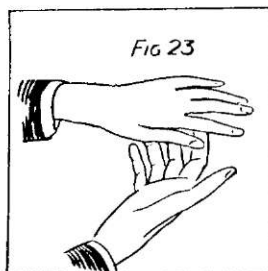
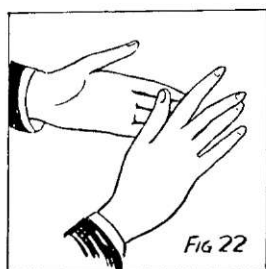
.....  
**LIGHTED**  
**CIGARETTE**  
**MANIPULATION**  
.....

## LIGHTED CIGARETTE MANIPULATION.

There is something very mystifying in any magical effect utilising flame or smoke, and this certainly agrees in effects with lighted cigarettes.

Many of the effects described previously are quite applicable to lighted cigarette manipulations. Taking the same methods as before, there is a series possible by combining the First, Fourth, Ninth and Tenth Vanishes previously given.

**Acquitments.**—The only acquitment I personally use with a lighted cigarette is the following. The cigarette is first vanished by the thumb-palm, leaving it gripped at the base of the right thumb and forefinger. The right hand now passes



(In Fig. 22 the Right-hand passes over from Left to Right.)

over the face of the left hand once or twice. The last time the cigarette is gripped between the tips of the second and third fingers of the left hand. (See Fig. 22.)

The right hand retains this position, whilst the left hand turns around so that the back rests against the right palm. Whilst turning, the thumb of the left hand moves below the cigarette and enables this hand to thumb-palm cigarette with ease. The position is now as Fig. 20. The right hand can now be reversed and disclosed empty. The right palm facing audience now moves behind the left hand and up to the cigarette; the second and third fingers now grip it at the free end (Fig. 23, audience's view). The right hand now reverses, and

in so doing thumb-palms cigarette as in commencement—the left hand slides over right hand and is also disclosed empty.

With this acquitment the lighted end is always well away from the hands. It is one of the prettiest and most effective moves in my repertoire. The back-palm, described elsewhere, also makes an admirable acquitment when mastered.

**Productions.**—The most serviceable production for use with a lighted cigarette is that described in **First Production**. In this manner, a lighted cigarette can be produced from the air, from almost any pocket, the mouth, the elbow, back of the knee. It is an excellent move for securing the next lighted cigarette, when producing a number of lighted ones. Vanish the one in use by one of the "palms." Apparently produce from inside coat pocket, actually removing one from the holder. This is manipulated or thrown on to ash tray, when a second cigarette (actually the one palmed) is produced. This is repeated until the cigarettes in holder are exhausted.

The number produced may be apparently enlarged by occasionally palming the cigarette while apparently placing it in the ash tray.

**Production of Lighted Cigarettes from the Mouth.**—This effect consists of a sleight at the mouth, whereby the lighted cigarette is rapidly withdrawn into the mouth and subsequently revealed between the lips. This is then apparently removed with the right hand, instead of which a palmed lighted cigarette is produced, while the cigarette at the mouth is again withdrawn into the mouth. This may also, of course, be repeated while the supply from containers lasts. Two or more containers may be used at base of coat, at armpit, inside coat, etc. The actual sleight at lips is rather difficult to describe, but consists of the tip of the tongue pressing from above on the top of the cigarette end in the mouth. The mouth is momentarily opened, and with the lower lip acting as a fulcrum the lighted end is levered right over into the mouth until it lays along the tongue. The shape of the tongue prevents the lighted end coming into actual contact with it. It is not dangerous, and with little

practice the move can be accomplished with astonishing rapidity, so that, with the palming cigarette exchange, detection of trickery is impossible. A reverse motion produces the cigarette.

**To Vanish Cigarette in Puff of Flame.**—This is effected by means of a flash tube (available at depôts)—a small glass ball which, when pressed, explodes in a flame. This is secured in, say, the left hand. The right hand apparently places cigarette in left hand, actually palming it. The bomb is exploded, giving the impression that the cigarette has so disappeared.



### TO THE READER.

IN PRESENTING the fourth impression of CIGARETTE MAGIC AND MANIPULATION, the publishers desire to thank all those who have in various letters expressed appreciation of this little volume.

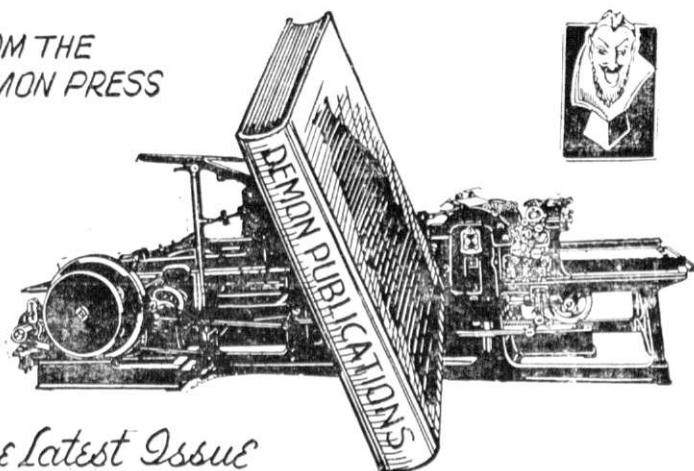
It has been suggested that a further, enlarged exposition of the subject would be welcomed.

The publishers, therefore, have much pleasure in announcing that Mr. Deveen has kindly consented to give a detailed series of advanced effects and original manipulations, selected from his repertoire, in a larger volume, to which the present little book, and the acquirements of its sleights, will serve as a useful groundwork.

The production of a new book, which will be superbly illustrated, is now in hand, and for further announcement the interested reader should watch the magical press. The unique volume will be entirely different from anything else yet published in the realm of sleight-of-hand.

THE END.

FROM THE  
DEMON PRESS



*The Latest Issue*  
**Tom Sellers' 'MAGICAL MIXTURE'**

**TOM SELLERS'—MAGICAL MIXTURE.**

The concise and practical work of this well-known magical literalist will need little introduction to those interested in the art.

As is usual, and in keeping with his writings on magic, Mr. Sellers keeps to his subject in as few words as possible. Thus, in the packed pages, are crowded a host of ideas without leaving any little point to the reader's imagination.

Patter and presentation are for the reader to add when the idea is carried out. Needless to say, such a book is in demand by practical magicians, and we have little doubt that this new issue of the latest Sellers' work will "go like hot cakes."

The book is illustrated by about thirty drawings by "Laurie" and is made up in the familiar "Demon Series" style. It comprises ideas for almost every magician, ideas that are complete as separate items and ideas that may be added to a trick or to a programme to assist in easier manipulation.

"Magical Mixture" correctly describes the book and we confidently recommend it, but don't be late in ordering.

The edition is limited.

Please note. *Magical Mixtures* is not the usual size and style of Tom Sellers Books. Size  $8\frac{1}{4} \times 5\frac{1}{2}$ . Beautifully printed on Art Paper. Illustrated with full size drawings to almost every trick.

Price 4/-.

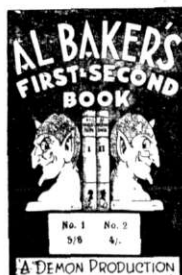
# LATEST MAGICAL BOOKS.



## SEALED MESSAGE READING METHODS.

A full and exhaustive treatise on all the different methods used by the leading Acts of to-day.

Price 8/-. Post 3d



## AL BAKER'S TWO BOOKS.

You all know Al Baker's kind of Magic. Real smart magic that appeals to all. Tricks YOU will work.

Well Illustrated.

Vol. One 5/6.

Vol. Two 4/-.

Postage 3d.



## PROUDLOCK'S ROUTINE WITH THIMBLES.

Over one hundred illustrations. A complete Act.

Price 5/6. Post 3d



## MODERN MASTER MYSTERIES.

New tricks for the Parlour, Club or Stage. 108 pages, with many illustrations. Very few left. Buy now!

Price 5/6. Post 3d.



## SYMPATHETIC SILKS.

Here for the first time you have this popular trick laid before you in detail.

Price 5/6. Post 3d



## VENTRILOQUISM.

By M. Hurling.

A small practical book. If you want to become a ventriloquist you cannot make a better start than with this book. New Gags. New Dialogues.

Price 2/6. Post 3d.



## "LEND ME YOUR PACK."

Farelli.

A whole series of subtle effects with a borrowed pack. Popular with all card workers. Illustrated.

Price 6/-. Post 3d



## SH-H-H--!

IT'S A SECRET! Forty effects and each one a masterpiece. The first edition sold out in 3 months. Highly recommended.

Price 5/- Post 3d.

Printed and Published by L.D. and Co., London. England.



# **DEMON MAGICAL PUBLICATIONS.**

All in Stock.		s.	d.
Annemann.	THE JINX. No. 1 to No. 30. Each ...	1	0
Annemann.	S-h-h-h IT'S A SECRET ...	5	0
Anneman.	202 METHODS OF FORCING. Cards, Numbers, Colours, Names, Books, etc. ...	5	0
Annemann.	JINX EXTRA SUMMER Number ...	4	0
"	WINTER JINX 1935 ...	4	0
Baker, Al.	AL BAKER'S BOOK No. 1. ...	5	6
Baker, Al.	AL BAKER'S BOOK No. 2. ...	4	0
Bagshawe.	NOVEL MYSTERIES. Numbers one to six. Three shillings each. Set of six ...	15	0
Burrows.	PROGRAMMES OF MAGICIANS past and present. Most useful book ...	4	0
Booth, J.	SUPER MAGICAL MIRACLES. Reprinted	5	0
Douglas.	A.B.C. BOOK OF PATTERN ...	2	0
Douglas.	MAGICAL PATTERN. Very useful. ...	2	6
Deveen.	CIGARETTE MAGIC AND MANIPULATION. \$1.00 ...	5	0
Farelli, V.	LEND ME YOUR PACK. 4th Edition.	6	0
Farelli.	ODIN'S RINGS. A complete routine with the Chinese Rings. Well illustrated. \$1.50 ...	6	6
Farelli.	CARD MAGIC. A Magical Classic on Card Conjuring. Two parts, each ...	5	6
Grant's,	MODERN LEVITATIONS ...	8	0
Gardner.	AFTER THE DESSERT. A book of Thirty after dinner effects ...	4	0
Hugards.	CARD MANIPULATION No. 3 ...	5	6
"	" " " No. 4 ...	7	6
"	" " " No. 5 ...	5	6
Hugards.	MORE CARD MANIPULATION No. 1 ...	7	6
"	" " " " No. 2 ...	7	6
"	" " " " No. 3 ...	5	0
"	" " " " No. 4 ...	7	6
Hugards.	MORE CARD MANIPULATION. Sets of 1 to 4 ...	22	6
Hugards.	SILKEN SORCERY. Covers everything in Silk Magic ...	7	6
Harbin,	DEMON MAGIC ...	5	0
Lewis & B.	MAGIC AS WE DO IT. ...	5	0
Lewis.	FURTHER MAGICAL STUDIES ...	5	0
Laurie.	THE MAGICIAN PRESENTS. A book of Original Magic ...	5	0
Montandon.	NOT PRIMIGENIAL. Not Bad. Not Ten Dollars. Only One ...	4	0
Proudlock.	ROUTINE WITH THIMBLES. \$1.10	5	6
Proudlocks.	SYMPATHETIC SILKS. The correct and best method. ...	5	6
Sellers, T.	MAGICAL MIXTURE. The very latest.	4	0
Sellers, T.	MORE MAGICAL MIXTURE " "	4	0

Printed and Published by L.D. and Co., London. Copyright.

**DEMON**



**SERIES**